

# Bruce Watson



22 Tynan St. West Preston Vic 3072

0407 898 168

jandbwatson@gmail.com

[www.brucewatsonmusic.com](http://www.brucewatsonmusic.com)



## Wattle Day – 3 September 2022

### 'I Got Rhythm, Uke Got Rhythm'

#### Workshop notes

#### Aims:

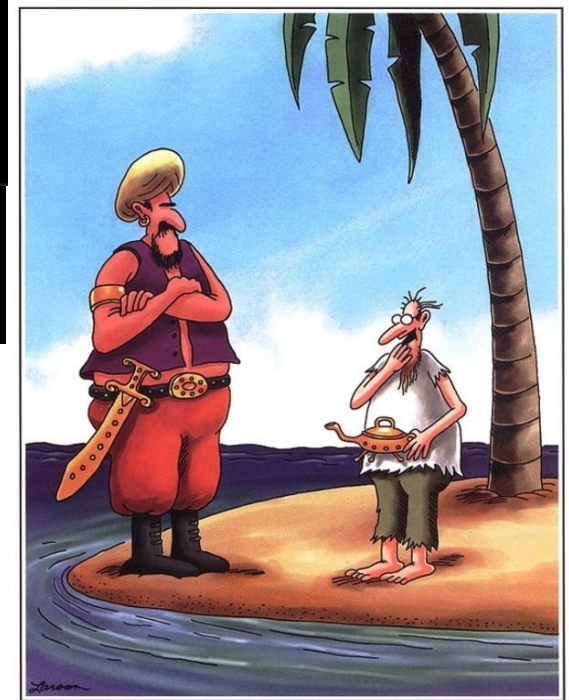
- **Explore a range of rhythms:**  
*Use of silence/gaps; backbeat; non-standard time signatures.*
- **Explore a range of techniques:**  
*Dynamics; chunking; slow strum, triplets.*

You should always let the feel of the song dictate the rhythm. So having a good collection of strumming techniques at your disposal will help you experiment and find the right one for each song.

#### Songs and techniques:

*We may not get through all these!*

1. **BELFAST MILL** A standard strumming pattern
2. **I KO I KO** Beats 2 & 4 ('Backbeat'), chunking
3. **PŌKAREKARE ANA** Hawaiian strum, swing, slow strum
4. **EL CONDOR PASA** Spread out slow strum, triplet strumming, arpeggio picking
5. **THROW YOUR ARMS AROUND ME** Use of silence
6. **BUN E VINUL** 7-8 time - strum on 1,3,5 beats  
(Apple Apple Pineapple).



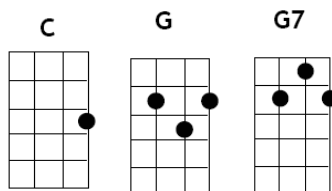
"Well, let's see—so far, I've got rhythm and I've got music. ...  
Actually, who could ask for anything more?"



## 2. Iko Iko

Start with same pattern as above.

Then do only down strokes on 2 & 4 ('Backbeat').



1 & 2 & 3 & 4 &  
 ↓ ↓

Be careful not to revert to 1 & 3! Tapping your foot, or doing a tiny strum, on 1 & 3 may help. If you have trouble, just keep practising! Start slow, speed up.

1 & 2 & 3 & 4 &  
 ↓ ↓ ↓ ↓

You can make it more interesting by doing the standard strumming pattern used in Belfast mill, but really exaggerating the 2 & 4

1 & 2 & 3 & 4 &  
 ↓ ↓ ↑ ↓ ↑ ↓ ↑

Then try it with 'chunking': After the strum, put your thumb, or heel of your thumb across the strings, in one swift movement, and hold down to kill the vibrations and make a 'chunk' sound. Again, silence gives emphasis.



Do this on the 2 & 4.

1 & 2 & 3 & 4 &  
 ↓ ↓ ↓ ↓

Then try doing it with the exaggerated standard strumming pattern.

1 & 2 & 3 & 4 &  
 ↓ ↓ ↑ ↓ ↑ ↓ ↑

↓ ↓ = Chunk

**C**  
 My grandma and your grandma  
 Were sittin' by the fire **G(7)**

My grandma told your grandma  
 I'm gonna set your flag on fire **C**

**CHORUS:**

**C**  
 Talkin' 'bout Hey now (hey now) Hey now (hey now)

**G(7)**  
 Iko, iko un-ay

Jockamo feeno ai nané

**C**  
 Jockamo fee nané

**C**  
 Look at my king all dressed in red

**G(7)**  
 Iko, iko un-ay

I betcha five dollars he'll kill you dead

**C**  
 Jockamo fee nané

**CHORUS**

**C**  
 My flag boy and your flag boy

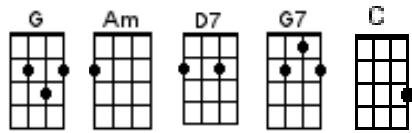
**G(7)**  
 Were sittin' by the fire

My flag boy told your flag boy

**C**  
 I'm gonna set your flag on fire

**CHORUS**

### 3. Pōkarekare ana



*Hawaiian strum. Emphasis on 3<sup>rd</sup> beat*

1 & 2 & 3 & 4 &  
 ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

*Then with 'swing': dah-de dah-de*

1 & 2 & 3 & 4 &  
 ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

Another effective technique for emphasis and atmosphere is to **strum slowly** over the strings, one string at a time, but in a continuous movement, rather than the usual rapid strum.

This tends to be done on the first beat of a bar (not necessarily every bar). It may be done in combination with other strums, but it tends to take a whole beat, so is usually followed by another (normal) down stroke. And you tend to need the half beat before it to prepare, so usually the up stroke before it is also missing. All of this gives it more emphasis.

1 & 2 & 3 & 4 &  
 ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

It is even more effective when **combined with chunking** on the 2 and 4 beat. It's probably better to do the slow strum only every second bar, for contrast, or on chord changes.

You can mix it up a bit and not be rigid about it.

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &  
 ↓ ↓| ↑ ↓ ↑ ↓| ↓| ↓| ↑ ↓ ↑ ↓|

**G**  
**Pōkarekare ana**  
**Am**  
**Ngā wai o Waiapu,**  
**D7**  
**Whiti atu koe hine**  
**G**  
**Marino ana e.**

They are agitated  
 the waters of Waiapu,  
 But when you cross over girl  
 they will be calm.

#### CHORUS:

**G7 C**  
**E hine e**  
**G**  
**hoki mai ra.**  
**D7**  
**Ka mate ahui**  
**G**  
**Te aroha e.**

Oh girl, return to me,  
 I could die of love for you.

**G**  
**E kore te aroha**  
**Am**  
**E maroke i te rā,**  
**D7**  
**Mākūkū tonu i**  
**G**  
**Aku roimata e.**

My love will never be dried by  
 the sun,  
 It will be forever moistened  
 by my tears.

#### CHORUS



# 4b. El Condor Pasa

## Arpeggios

A totally different technique with the right hand is picking arpeggios, rather than strumming. There are many different picking patterns you can use. Here are just two. You repeat this sequence of thumb and finger over and over.

For the first pattern, you put your thumb over the G string and one finger below each of the other strings.



For the second, you only use your thumb and first finger, moving your thumb between the G & C strings, and your finger between the E & A strings.

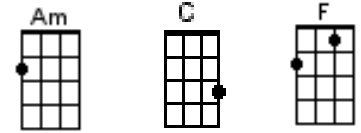


Two picking patterns (once or twice through per bar) (for an Am chord)

G |-2----- (thumb)  
 C |---0----- (1<sup>st</sup> finger)  
 E |-----0-- (2<sup>nd</sup> finger)  
 A |-----0 (3<sup>rd</sup> finger)

G |-2----- (thumb)  
 C |-----0--- (thumb)  
 E |---0----- (1<sup>st</sup> finger)  
 A |-----0 (1<sup>st</sup> finger)

Trying picking the verses then strumming the chorus (with slow strum)



/Am / / /C /  
**I'd rather be a sparrow than a snail**  
 / / / / /Am / / / /  
**Yes I would, if I could, I surely would. Hmm mm mm mmm**  
 / / / /C / / / /  
**I'd rather be a hammer than a nail**  
 / / / / /Am / / / /  
**Yes I would, if I only could, I surely would**

## CHORUS:

/F / / / /  
**Away, I'd rather sail away**  
 /C / / / / /  
**Like a swan that's here and gone**  
 /F / / / / /  
**A man gets tied up to the ground**  
 /C / / / / /  
**He gives the world its saddest sound**  
 /Am / / / / /  
**Its saddest sound. Hmm mm mm mmm**  
 /Am / / /C / / /  
**I'd rather be a forest than a street**  
 / / / / / / /Am / / / / /  
**Yes I would, if I could, I surely would, hmm mm mm mmm**  
 / / / / / /C / / / /  
**I'd rather feel the earth beneath my feet**  
 / / / / / /Am / / / / /  
**Yes I would, if I only could, I surely would**  
 /F / / / / /  
**Away, I'd rather sail away ...**

# 5. Throw Your Arms Around Me

## The power of silence

This arrangement uses the power of silence, and the contrast between a slow, spare rhythm and a fast one to give dynamics and interest to a simple tune.

*Verses: Slow strum on first beat of every second bar*

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 ↘ ↘

**Build up to chorus:** Heavy down strokes on every beat for 4 bars

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
 ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

*Chorus: Standard strum, or some more manic variation.*

1 & 2 & 3 & 4 &  
 ↓ ↓ ↑ ↓ ↑ ↓ ↑

C F  
 I will come for you at night time  
 C G  
 will raise you from your sleep  
 C F  
 I will kiss you in four places  
 C G  
 As I go running along your street  
 C F  
 I will squeeze the life out of you  
 C G  
 You will make me laugh and make me cry  
 C F  
 And we will never forget it  
 C  
 You will make me call your name  
 G  
 And I'll shout it to the blue summer sky ...

C F  
 I dreamed of you at night time  
 C G  
 And I watched you in your sleep  
 C F  
 I met you in high places  
 C G  
 I touched your head and touched your feet  
 C F  
 So if you disappear out of view  
 C G  
 You know I will never say goodbye  
 C F  
 And though I try to forget it  
 C  
 You will make me call your name  
 G  
 And I'll shout it to the blue summer sky...

## CHORUS:

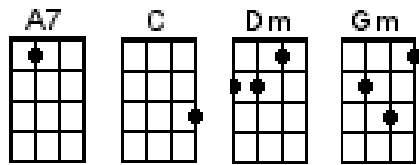
C F  
 And we may never meet again  
 C G  
 So shed your skin and let's get started  
 C F G  
 And you will thr-ow-ow your arms around me  
 C F G  
 Yeah, you will thr-ow-ow your arms around me

*Final chorus: Repeat last line of chorus several times*

# 6. Bun e Vinul

7-8 time

1 2    1 2    1 2 3  
Apple    Apple    Pineapple



/Dm /Gm /A7 /Dm / x2  
 /Gm /C /A7 /Dm / x2

Musical notation for the first system, measures 1-4. Chords: Dm, Gm, A7, Dm.

Treble clef, 7/8 time signature. Notes: G4, A4, B4, G4, F4, E4, D4. Chords: Dm, Gm, A7, Dm.

Bass clef, 7/8 time signature. Notes: 2, 0, 0, 3, 0, 1, 0, 3, 1, 0, 3, 1, 0, 3, 1, 0, 1, 3, 0, 1, 2.

Musical notation for the second system, measures 5-8. Chords: Dm, Gm, A7, Dm.

Treble clef, 7/8 time signature. Notes: G4, A4, B4, G4, F4, E4, D4. Chords: Dm, Gm, A7, Dm.

Bass clef, 7/8 time signature. Notes: 2, 0, 0, 3, 0, 1, 0, 3, 1, 0, 3, 1, 0, 3, 1, 0, 1, 3, 0, 1, 2, 0, 1.

Musical notation for the third system, measures 9-12. Chords: Gm, C, A7, Dm.

Treble clef, 7/8 time signature. Notes: G4, A4, B4, G4, F4, E4, D4. Chords: Gm, C, A7, Dm.

Bass clef, 7/8 time signature. Notes: 3, 3, 1, 0, 2, 3, 0, 3, 1, 0, 3, 1, 0, 1, 3, 0, 1, 2, 0, 1.

Musical notation for the fourth system, measures 13-16. Chords: Gm, C, A7, Dm.

Treble clef, 7/8 time signature. Notes: G4, A4, B4, G4, F4, E4, D4. Chords: Gm, C, A7, Dm.

Bass clef, 7/8 time signature. Notes: 3, 3, 1, 0, 2, 3, 0, 3, 1, 0, 3, 1, 0, 2, 7, 7.